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SUMMARIES OF DISSERTATIONS FOR THE DEGREE
OF PH.D., 1914-15

ARISTIDES EVANGELUS PHOUTRIDES. — *De Choro Euripideo*

THE first part of the thesis is devoted mainly to the defence of the Euripidean chorus against the four common accusations: (1) that it is shorter than the chorus of the other tragic poets, (2) that its part in the dialogue is minimized, (3) that the odes are more or less irrelevant to the plot and to the action of the drama, and (4) that the decline of the Euripidean chorus corresponds to the advancing age of the poet. The first accusation I try to disprove by statistical tables showing the numbers of verses given by each tragic poet to the chorus and their proportion to the numbers of verses contained by the entire plays. Against the second accusation, I point out the importance of choral dialogue in Euripidean plays and explain psychologically the apparent reticence of some of the choruses. In the third chapter, I defend such stasima as have been most severely criticised by proving them psychologically and dramatically correct. Finally, by comparing the various plays chronologically, I conclude that such a thing as a gradual decline is not traceable in the Euripidean chorus.

The second part of the thesis is devoted to actual description of characteristics of the Euripidean chorus. I discuss its religious significance and try to prove that the chorus in Euripides is not the mouthpiece of the poet but of the populace, a populace that is undoubtedly religious, but likewise restless and passionate; most pious in its tranquil moments, it cannot help giving vent to impious utterances under the strain of an absorbing emotion, although it is incapable of feeling the weight of disinterested philosophical thought.

Since the thoughts of the populace do not coincide with those of the poet, Euripides satisfies himself by a portrayal of the *vulgus profanum* through his choruses, and he does this without satire or bitterness but with sympathy and compassion. To increase the weight of the chorus, which has naturally suffered when it ceased to

be a religious and ethical master, Euripides has intensified its human side and made it appeal to emotion rather than to reason. On the other hand, he has not only not diminished the part which the chorus takes in the action, but, on the contrary, he has intensified it, and in physical action he has gone even farther than his predecessors.

After a short discussion of a few technical points such as the double chorus, the *parodos*, the *epiparos*, the *exodos*, and the *commos*, I give a great deal of attention to the question of the *hyporcheme*. The confusion of opinions about this subject made it necessary to collect all the statements I could find in antiquity about the *hyporcheme*. After a careful consideration of these, I have come to the following conclusions: (1) There are three kinds of *hyporcheme*: (a) earnest and religious; (b) joyful but sombre; (c) light and satyric. All three have the common characteristics of liveliness, imitativeness, and restlessness. (2) There are *hyporchemes* in tragedy. (3) *Hyporchemes* are found not only in Sophocles but in Aeschylus and Euripides. (4) Euripides seems to have been a great master of the *hyporcheme*; he has created choruses whose whole character is hyporchematic. Especially the "Bacchae," the "Rhesus," and the "Cyclops" stand out as such. In the first, we have the earnest, religious, and orgiastic *hyporcheme*. In the second, we find the only example of hyporchematic pyrrhic dances. The last contains specimens of hyporchematic *sikinnis*.

My general conclusion is that Euripides, far from contributing to the degeneracy of the chorus as a tragic factor, has successfully endeavored to keep its prestige and power and to give it a final but nevertheless glorious splendor.

WILLIAM FRANK WYATT. — *De Scripturae Hibernicae Fontibus*

THE object of this dissertation is to discover, if possible, the character of the script or scripts that served as the models upon which rests the whole development of writing by Irish scribes. The study proceeds upon the hypothesis that, whatever may have been the origin and source of the peculiarly distinctive writing of Ireland, these must of necessity be revealed by a careful examination of the principal monuments of Irish writing. There are four natural divisions

of the subject; *Letter Forms, Ligatures, Initials, Abbreviations*. These with the Introduction form the five parts of the dissertation.

INTRODUCTION

There are two divisions of Irish script the Round (ornamented book hand), and the Pointed (or cursive). The opinion of most scholars that the Roman semi-uncial was the sole basis of Irish script must be reconsidered. The character of the two divisions is such that we cannot regard one as the basis of the other, but rather both as derived from a common source; the one (the pointed) developing with little change from outside influences, the other (the round) much influenced by what we may call semi-uncial; the one thus preserving clear marks of its origin, the other having polished away all but a few of the most distinctive of the peculiarities of the original basic script.

External reasons lead to the belief that the knowledge of writing came to Ireland in S. IV or S. V. The Roman scripts available during these centuries were, *cursive*, *uncial*, *semi-uncial* (imperfect) and *capital*. Of these we may exclude *uncial* and *capital* since they are to be considered, if at all, as influences only and not as sources. This study then, must consider particularly the Irish *pointed hand* and the Roman *cursive*.

The examination of MSS. was, for the most part, at first hand. Since the examples of early Roman cursive are comparatively few and very widely distributed, it was necessary to rely very largely on the various published fac-similes. Of these, by far the most useful was Wessely's *Schrift-tafeln zur älteren lat. Paläographie*.

CHAPTER I. DE LITTERIS SINGULARIBUS

From a careful study of individual letter forms, it is concluded that; the Irish received first the old Roman cursive (i. e., of before S. V); from this came directly the pointed hand, and under the influence of a kind of continental semi-uncial, the round which, though it laid aside nearly all of its cursive features, preserved, nevertheless, some very notable evidence of its cursive basis.

An incidental conclusion is that the continental book script first brought into Ireland was rather a mixed uncial than either uncial or semi-uncial.

CHAPTER II. DE LIGATURIS

This is by far the most convincing part of the study. The evidence supports very strongly the conclusions of the preceding chapter with reference to the relation of Irish script to Roman cursive, indicating very clearly that the Irish must have received the knowledge of writing during the fourth or at the very beginning of the fifth century.

CHAPTER III. DE LITTERIS INITIALIBUS

The evidence of this chapter concerns rather the character of the continental book script which first came to Ireland. The Irish initials show that the scribes in Ireland developed, for the most part, their own system; that since the Irish scribes preserve here and there a peculiar initial form or heading which must have belonged to their early models, we must conclude that they received the beginning of their system of initials from their continental sources; and that they did not know the script which we call semi-uncial, but a script that developed into it at a later time; that these models must have been taken to Ireland at least as early as the fifth century.

CHAPTER IV. DE VERBORUM COMPENDIIS

The evidence of abbreviations is very difficult to sift. The conclusions are; the Irish early received a few *notae tironianae* and a number of the abbreviations belonging to the *notae iuris*; there were no additions to the *notae tironianae*; the *notae iuris*, however, formed the basis of an enormous development of abbreviations by Irish scribes. In this development it is notable that the principle of syllabic suspension plays scarcely any part — indeed it does not seem to have been known as a principle at all, but to have been used only when no other method was possible. This fact must mean that the Irish received the knowledge of a part of the *notae iuris* very early — at least as early as S. V (the principle was in use on the continent in S. VI) — and expanded their *corpus notarum* along the old lines.

An incidental conclusion is that the principle of syllabic suspension was entirely continental and originated in S. VI. There seems to be

a possibility that this system belonged particularly to Cassiodorus' library at Squillare in South Italy.

The total conclusions are:

That the knowledge of writing came to Ireland during S. IV;

That the first script known was the old Roman cursive;

That this was the basis of all Irish script;

That later, perhaps in S. V, books were bought written in a kind of mixed uncial or imperfect semi-uncial which were the models upon which the scribes based their own careful book script producing the Irish round hand;

That there were then two divisions of script, one for important books the other for every-day use;

That both branches developed between the fourth and seventh century;

That later, for various reasons, the art of writing the splendid script passed away and the more careless pointed hand became and remains the national script of Ireland;

That it was from these very early books that the Irish learned their few tironian notes and received the nucleus of their body of abbreviations;

That the Irish scribes had but few books as models; these they used freely and, for that reason, seem at once strangely conservative and strangely inventive.